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ABSTRACT

This issue of the "Interracial Books for Children Bulletin" has three major articles. The first deals with the book titled, "The Five Chinese Brothers". This is one of the most widely circulated children's books in the United States. Although this book has been tauted as being authentically "Chinese", it is being reevaluated in light of current awareness about anti-Asian stereotypes. It is noted that this book is a relic of historical racism which can harm non Chinese children's potential for bias free thought and behavior. The second article describes a West German avant garde theater movement which deals with emancipatory education for children. In all of the plays, events are viewed through the eyes of children who take the lead in analyzing problems and solving them. In addition to plays, the theater provides books, records, and teaching manuals as an integral part of their performance. The third article focuses on what children are reading in the German Democratic Republic (GDR) schools. This study analyzed the available children's readers for grades 1-6 in terms of messages they conveyed about sex roles. It is concluded that the politicization of GDR citizens begins at a very young age. German Democratic Republic children's books promote children's assimilation of a preferred set of values. (Author/AM)

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The Five Chinese Stereotypes And How They Grew

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INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

VOLUME 8, NUMBER 3 1977

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The Bishop/Wiese picture book has delighted U.S. children for 39 years. But the time has come to reevaluate its use in light of current awareness about anti-Asian stereotypes.

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COVER

The illustration shows the cover of *The Five Chinese Brothers* by Claire Huchet Bishop and Kurt Wiese, a popular picture book found in schools, day-care centers and libraries throughout the U.S. An article on page 3 challenges the stereotypes in the book's text and drawings and discusses other versions of the tale.

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The Five Chinese Brothers: Time to Retire

By Albert V. Schwartz

The Five Chinese Brothers is one of the most widely circulated children's books in the U.S. Written and illustrated by Claire Huchet Bishop and Kurt Wiese respectively, the book received considerable critical acclaim when it was published in 1938 by Coward-McCann. "A most ingenious tale," wrote *Library Journal*. "[A] picture book as amusing as it is Chinese," stated the New York Public Library's *Children's Books, 1938*. Wrote the *Boston Herald*, "Spinach, chops and junket have been consumed almost painlessly and at gratifying tempo since *The Five Chinese Brothers* came to town. . . . Mrs. Bishop and Mr. Wiese have . . . evolved a priceless tale of great appeal." The fact that the book is in its 36th printing testifies to its success in the marketplace.

Although *The Five Chinese Brothers* has been touted as being authentically "Chinese," the fallacy of this notion is revealed when we examine the book in the context of the time when it was written and then compare it to *The Five Little Liu Brothers* by Wang Yu-chuan (Foreign Languages Press, Peking, 1960)—which is based on the same Chinese folk legend that apparently inspired Bishop/Wiese.

The Five Chinese Brothers was published at a time when the Chinese Exclusion Act was in effect, but also a time when some sympathy for the Chinese was being generated due to the sufferings being inflicted on China by the invading Japanese. The book seems, then, to have been in part a response to a new, not necessarily negative, interest in China and the Chinese; but, at the same time, it drew upon the period's popular, extremely negative stereotypes of the Chinese. These stereotypes are reflected in the Kurt Wiese illustrations (Wiese also illustrated *The Story of Ping* and *You Can Write Chinese*), which are typical of the political cartoons found in the jingoistic U.S. press of the 1930's.

First of all, the drawings jibe with

What Asian Americans Have to Say About *The Five Chinese Brothers*

"It's a deplorable book and should never be used as a multicultural selection for children. The pictures are as racist as calling someone 'Chink.'"—*Mari Seid, Asian Americans for Community Involvement, Inc., San Francisco, Cal.*

"It is a vicious characterization of Chinese—worse than 'Terry and the Pirates.' It promotes the stereotype that we all look alike and are interchangeable with each other."—*Frank Chin, playwright, author of* Year of the Dragon

"*The Five Chinese Brothers* is in our resource center alongside other printed matter that document the blatant acts of racism committed against Asian Americans by commercial publishers. Because the book is replete with stereotypes, our staff members often use it in workshops with teachers and community people to demonstrate how racism is reinforced in this society. We urge that the book be used with extreme discretion."—*Gin Woo, coordinator, Asian American Resource Center, New York, N.Y.*

"I read the book as a child, and it made me hate my own people and want to be white. The damage this book continues to do to children can be seen in the identity problems of middle-agers like myself."—*Eleanor Wong Telemaque, former communications specialist, Community Relations Service, U.S. Department of Justice, author of forthcoming* Haiti Through Its Holidays *(Blyden Press)*

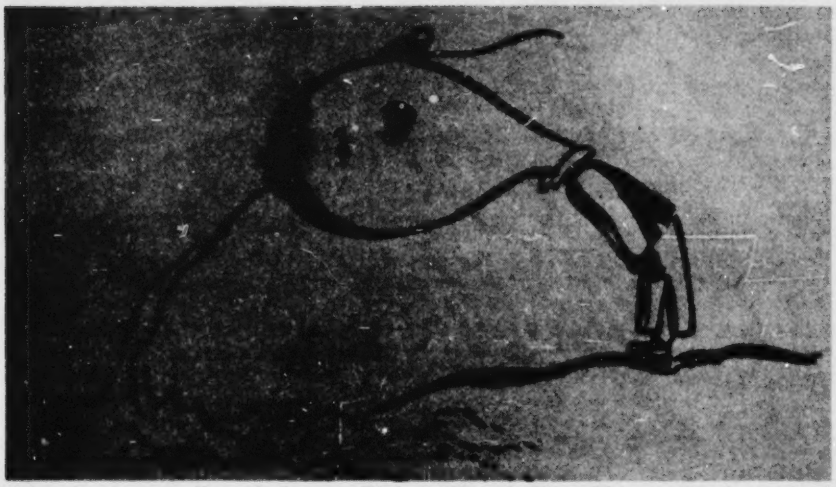
"A damaging book because of its stereotypic illustrations of Chinese. It is totally irrelevant to the contemporary world."—*Joe Huang, director, The Association of Chinese Teachers, San Francisco, Cal.*

"I read it as a child and hated it because of the demeaning pictures. The book diminishes the individuality of Asians."—*Kathleen Chang, Asian American Actors' Workshop and author of the forthcoming children's book,* The Iron Moonhunter *(5th World Press)*

"Definitely not recommended for readers of any age because of the untasteful stereotyping throughout the story and illustrations. Books like this have put the stereotyped image of Asians in the minds of many Americans today. The book should be put in cold storage and revived only if and when there is true cultural pluralism in our society." [The book was given a "1" rating—the lowest rating on 10 pt. scale.]—A Bibliography of Asian and Asian American Books for Elementary School Youngsters, *prepared by the Asian American Cultural Heritage Program of the Seattle Public Schools, the Asian American Education Association, and the Superintendent of Public Instruction (1975)*

"Should be withdrawn by the publisher because of the blatant stereotypes it perpetuates. It is full of the white man's misinterpretations and distortions of Chinese values."—*Robert Tang, Treasurer and Member of the Board of Directors, Organization of Chinese Americans, Inc., New York Chapter; Member of the Board, Asian American Council of New York*

"The pictures are reminiscent of the Western stereotypes of the Chinese. We object strongly to the illustrations by Kurt Wiese."—*Asian American Subcommittee of the U.S. Commission on Civil Rights, New York*



After having swallowed the sea, Bishop/Wiese's First Chinese Brother spits it out in a grotesque illustration that reeks of caricature.

Above, the Fifth Chinese Brother, who "could hold his breath indefinitely," is placed in an oven to be smothered. Note that the agents of his punishment wear "coolie" clothes and queues and look exactly like each other, as well as like the brother—typical of the Bishop/Wiese book's "they all look alike" illustrations.

the concept, popular then *and* now, that Asians "all look alike." While it is entirely legitimate for a story to depict five brothers of any nationality as being identical, the Wiese pictures show not only the brothers but all of the characters—brothers, mother, townspeople, judge, etc.—looking exactly alike. Moreover, the characters' appearances are reduced to the common stereotypical denominator of bilious yellow skin, slit and slanted eyes (Asian people's skin is *not* yellow, and their eyes are neither slanted nor slits), queues and "coolie clothes." These caricatures were part and parcel of the perception of Asians and their descendants as subhuman creatures, a perception which led members of the white majority to persecute, ridicule, exploit and ostracize Chinese Americans.

The origins of certain details of the stereotypes and their socio-political significance are noteworthy. The queue was a humiliating symbol of subjugation forced upon Chinese peasants by the Manchu ruling class. In the United States, during the Manchu reign in China, white Americans often frightened and humiliated Chinese Americans by cutting off their queues, knowing that they couldn't return to China, should they want to, without the queues. (When the Manchus were overthrown in 1911, the Chinese cut off their queues as an act of liberation and adopted new hair styles.)

The "Coolie" Concept

The "coolie clothes" assigned to the book's characters are also associated with subjugation. The term "coolie" was applied to unskilled and underpaid Chinese laborers in the U.S., while their white counterparts were referred to as "workers." The disrespectful "coolie" concept fostered the exploitation of Chinese American workers by bosses and union leaders alike. (Testifying against Chinese American workers in the U.S. Congress, A.F.L. organizer Samuel Gompers stated: "Keep that cheap chink labor out!") By classifying Chinese American workers as coolies, all the rights labor had won could be denied to them.

The Bishop/Wiese book begins

> Once upon a time there were five Chinese Brothers and they all looked exactly alike. . . . The First Chinese Brother could swallow the sea. The Second Chinese Brother had an iron neck. The Third Chinese Brother could stretch . . . his legs. The Fourth Chinese Brother could not be burned. And the Fifth Chinese Brother could hold his breath indefinitely.

The first brother agrees to take a little boy to the seaside on condition that the boy will obey him. "'Remember,' said the First Chinese Brother, 'you must obey me promptly.'" The brother then swallows the sea. But the boy becomes so engrossed in collecting small treasures from the dry sea bed that he ignores the brother's command to return to the shore. Unable to hold the sea in his mouth any longer, the brother spits it out and the boy drowns.

Without even hearing both sides of the story, a judge, also dressed in "coolie" cap and queue, sentences the brother to death by beheading. To be "fair," he allows the brother to go

home to say a last goodbye to his mother. The boy tricks the judge and "justice" by sending in his place the brother with the "iron neck."

The townspeople (who all look alike—slits for eyes, coolie caps, yellow skin, etc. and are otherwise a stereotypically faceless mass) assemble to witness the punishment. Not one of them comments on whether justice is or is not being done. When the beheading aborts and the people's thirst for bloody vengeance is unsatisfied, they cry out for an even more horrible form of punishment—death by fire. The brother who cannot be burned then stands in and, of course, survives. Each time an attempt at execution fails, the townsfolk demand a new effort. Hence, the "people" are depicted as a vindictive mob devoid of human compassion. Finally, the judge declares, "We have tried to get rid of you in every possible way and somehow it cannot be done. It must be that you are innocent." What a mockery of justice, and what a cynical estimation of human behavior!

Molehill or Mountain?

Condemnation of *The Five Chinese Brothers* for peddling racism and misanthropy invites the charge that a mountain is being made out of a molehill. Why take the book so seriously, one might ask. The book wasn't intended as an historically accurate narrative; it was meant to be humorous and entertaining—a tall tale of sorts. That may well be, but one is hard put to divorce such a book from the tradition of racism which Asians have had to suffer in U.S. society, or from the specific manifestations of that racism which surfaced during the period in which the book was written. The Asian images presented in the book coincide with and strongly reinforce—intentionally or not—the negative perceptions of Asians which have always been and are still operative in our society. (Such perceptions have also informed our foreign policy towards Asian nations.) What a shame that a book whose authors have so skillfully employed basic techniques for capturing and holding a young audience, and which is thus quite entertaining, should be so at the expense of a people and their culture.

The continued exposure of young children to the destructive messages of this tale in nurseries, schools and libraries is most regrettable. About a year ago, when I was working in an elementary school, a teacher mentioned *The Five Chinese Brothers* to her class. One of the children put his fingers at the corners of his eyes. He pulled one up, then one down and said, "My mother is Chinese and my father is Japanese." Then he pulled both eyes up and down at the same time and continued, "and I'm a crazy mixed-up kid." In *Race Attitudes in Children* by Bruno Lasker, a child is quoted as saying, "I don't like the Chinese because the looks of the slant eyes give me a chill." Bigoted attitudes toward Asians and Asian Americans in our nation are inherent not only in illustrations, but in words like "inscrutable," "distrustful," "crafty," "sneaky," "devious," "unfathomable," "backward," "savage," "obse-

Variations of a Folk Tale

Claire Huchet Bishop, author of the 1938 children's book, *The Five Chinese Brothers*, claims not to know how the idea for the story came to her. "When did it come to my mind? I . . . cannot tell. . . . [I]t is as if I had always known it. . . . [O]nly when I came to write it down . . . did I begin to question my sole authorship! Was it a folk tale? . . . All my research for a source other than my own self entirely have failed. . . . As a possible clue, I can only say that I was brought up by my father in the love and admiration of China, which he had never seen, but knew so much about."

Our own investigations have turned up the following:

A story called *The Five Queer Brothers* first appeared in 1893 in *Chinese Folk Tales* by A.M. Fielde (Putnam). In it, some neighbors' sons meet an untimely end when one of the Queer brothers, who had taken them on a fishing expedition, tires of holding the sea in his mouth and spits it out. The brother is convicted of murder and a judge orders a series of punishments, each aborting due to the intervention of the other four, extraordinarily endowed, brothers. In the end, the first brother foils an attempt to have him smothered in "a vast cream cake" and "dwelt happily for many years with his remarkable brothers."

Another tale called *Seven Brothers*, from *Chinese Fairy Tales* by Isabelle C. Chang (Barre, 1965), describes the triumph of "Big Strength, Wind, Iron Man, Fearless Heat, Long Legs, Huge Feet and Big Mouth" over a despotic emperor who covets their father's fertile land. Beheading, immolation, drowning and other attempts at extermination fail and, in conclusion, "the unreasonable Emperor and all his court perished" when Big Mouth sprays the royal city with the sea. The author of *Seven Brothers*, when asked the source of the tale by the editors of the CIBC *Bulletin*, said that she first heard it as a child from a Cantonese teacher in the early 1930's. Ms. Chang is today a librarian in the Shrewsbury, Mass., school system.

Probably the most frequently reprinted collection of Chinese folk tales in this country is that of Wolfram Eberhard, professor of sociology at the University of California Berkeley. Dr. Eberhard is compiler of *Folktales of China* (University of Chicago, 1965). According to Dr. Eberhard, seven versions of the *Brothers* theme were published in China between 1930 and 1934, a time when a lot of young Chinese scholars first began collecting stories from the folk tradition. Each of these stories, which came from different parts of China but mostly from the central region near Shanghai, features multiple-birth boys (5 brothers, 6, 9, 10, 11) who possess such extraordinary powers as heat-resistant skin, long legs, an "iron neck," etc. In one story, one of the brothers can fly. The tale is "indigenous to China," says Dr. Eberhard, "and does not exist in Europe, the Near East or India."

Dr. Eberhard states that *The Five Queer Brothers* seems authentic except for the "cream cake" element, and that *Seven Brothers* deviates from the folk tradition by its reference to an emperor. "This version was probably conceived after 1948. Prior to that time, beheading would have greeted anyone who dared attack an emperor in a folk tale."

In any event, the *Brothers* theme comes to us from antiquity and must have come to Ms. Bishop through her father, who, she says, was a China buff. Asked what he thinks about the Bishop/Wiese book, Dr. Eberhard replied, "I don't like it. I told a librarian who solicited my opinion about it that it's hair-raising, the drawings are stereotypes and it's generally offensive."

MAY 15 1977

COMMENTS ON *THE FIVE CHINESE BROTHERS* IN REVIEWING AND PROFESSIONAL LITERATURE

A survey of reviews of *The Five Chinese Brothers* in professional literature reveals the general shortcomings of literary criticism of children's books. Discussion of such significant aspects of literature as historical background, possible psychological impact and socio-cultural factors is virtually absent. By and large, reviews merely summarize the story and note its popularity—as if popularity automatically confirms a book's worth.

The *Horn Book*'s original 1938 review of *The Five Chinese Brothers* commented: "An original nonsense tale told with the spirit and gusto of the folktale. . . ." We must certainly question its originality (see p. 5); regarding the "nonsense" element—it is definitely nonsense, not in the sense that the *Horn Book* intimates, but in terms of the images it projects of the Chinese and Chinese culture.

In the same year, *Library Journal* wrote, after summarizing the story in its "Recommended Children's Books" column, "Around these remarkable characteristics is woven a most ingenious tale. The pictures by Kurt Wiese, done in black, yellow and white contribute much to the humor of the text." Echoing this comment in 1967, a New York City Board of Education bulletin, *Suggested Readings in the Literature of Africa, China, India and Japan*, put out by the Bureau of Curriculum Development, added that the book would fit "constructively into a unit on the family." In the same vein, Charlotte S. Huck ironically recommends *Brothers* as a positive developmental aid for children ages six and seven, who, she states, have "a growing sense of justice" and who demand "application of rules regardless of circumstances" (*Children's Literature in the Elementary School*, third edition, 1976).

The idea for using *Brothers* as a socialization tool is given fullest expression in *Reading Ladders for Human Relations*, fifth edition (1972), edited by Virginia M. Reid for the American Council on Education. Ms. Reid suggests that the book contributes to developing positive self-images in children. What, we must ask, about the self-image of a young Chinese American reader of this book?

Phyllis Fenner's *Proof of the Pudding* and Mary Elizabeth Edes' essay for *Publishers Weekly*, "Children's Books of 1930-1960 That Have Become Modern Classics," confer the distinction of "classic" on the tale—which raises the question (especially since no criteria for "classic" status are offered) what constitutes a children's classic?

Virginia Haviland, writing in *Children's Books of International Interest* (American Library Association, 1972), states about *Brothers*, "Loved for its repetition and gay pictures, this folktale-like story of five identical brothers shows how each with a prodigious gift outwits the executioner." *Adventuring With Books* (Citation Press, 1973), prepared by a Committee of the National Council of Teachers of English, states, "That old tale of the five brothers who look exactly alike and who each have most unique abilities—thereby saving the lives of each other—is retold with the art of a professional storyteller. The excellent drawings expand the humor of the tale." The adjoining article explains the stereotypical root of Wiese's "excellent drawings."

In the third edition of May Hill Arbuthnot's *Children and Books*, the status of *Brothers* took on a new dimension not even assigned to it by the author: "This *Chinese* version of five brothers, each with a magical gift, has been a favorite ever since it appeared." (Italics ours.) This statement was repeated in the fourth edition of *Children and Books*, brought out by Zena Sutherland in 1972. Although the most recent (1977) edition still lists the tale uncritically, authenticity is no longer claimed. The most recent edition of another widely used reference, H.W. Wilson's *Children's Catalog* (13th edition, 1976), recommends *Brothers*.

On the positive side, Nancy Larrick, who in 1958 recommended *Brothers* in her *A Parent's Guide to Children's Reading*, has had a change of heart. She omitted the book from her revised edition of 1975. In explaining her decision, Ms. Larrick said, "Looking at *The Five Chinese Brothers* more critically, I find I now object to the stereotypes."

quious," "stoic" and "yellow peril." As long as children are exposed to illustrations which depict Asians with slits for eyes, and as all looking alike, and to covertly racist language, negative feelings are being engendered.

An English edition of *The Five Little Liu Brothers* by Wang Yu-chuan was published in Peking in 1960. It and *The Five Chinese Brothers* share two factors in common: In both, the brothers have extraordinary powers, and they outwit their challengers. There, the similarity ends.

The Five Little Liu Brothers begins

> In olden days, by the side of a big sea there was a little village which was called Liuchiachuang. One year a woman by the name of Liu Ta-niang who lived in this little village gave birth to quintuplets.

Simple as they are, the title and beginning of the Wang story contain important elements which immediately distinguish it from the Bishop/Wiese version. The location of the story and the mother have *names*—an element that is so frequently omitted from stories written by whites about African American, Chicano, Puerto Rican, Native American and Asian American people. The specific identity which a name connotes checks any inclination on the part of the reader to generalize about "those people." We know we are going to read, not about *the* Chinese, but about a particular group of individuals who are Chinese. The name as a cultural indicator has anti-racist implications for us in the U.S., although the Chinese author probably styled this story this way in order to authenticate it, not to be anti-racist.

Sometimes when a folk tale from another culture is adapted for U.S. readers, cultural indicators are removed for the purposes of "clarification." However, this approach is a disservice rather than an aid to readers because it wipes out important information. Readers need not understand every detail to appreciate a story, and one can learn a lot from a story that is replete with information about a culture.

In the Wang story, the fifth brother—named Lao Five—tends sheep. He is nicknamed "The Know-All" because "he can speak the languages of all birds and animals." While he is tending the flock one day, a richly-dressed "big official" and his men, who are on a hunting expedi-

Above, Lao Five, one of the five little Liu brothers, confronts an arrogant "big official" whom he has prevented from killing his sheep. In retaliation, the official sentences the peasant boy to be eaten by a tiger. This version of the folktale affirms the value of nature and the dignity of simple people.

tion, approach and prepare to shoot the sheep. Lao Five warns the sheep, as well as other animals in the vicinity, and they flee to a hiding place in the woods. Enraged, the official orders his men to remove Lao Five to the city, where they lock him in a cage with a tiger—expecting that he will be eaten. Instead, Lao Five and the tiger become friends. The story proceeds with new punishments being decreed by the official, and with each brother defying death according to his "special talent." In the end, the official and his men attempt to drown Lao One—of "the big belly"—but are themselves drowned when he drinks up then spits out the sea, thus swamping their boat.

Different Values

The value and message content of the Wang story are altogether different from the U.S. version. The official and his men, symbols of pompous authority, are the villains, and the simple people are in the right. The brothers are on the side of nature, as represented by the various animals, and justice is on the side of the brothers. In fact, all of the characters—human and animal—receive their just (in the real sense) rewards. In contrast to the Bishop/Wiese interpretation, authority figures are not projected as deserving blind obedience; there is no faceless, bloodthirsty mob of townspeople; humane and decent values are not bent out of shape in service to a dubious form of humor, and though the quintuplet brothers look just alike, they and the other characters are not caricatured. Their skin is beige and their eyes are neither slanted nor slits. At the same time, the Wang story is exciting, humorous, well-written and instructive in a positive way.

By comparison to *The Five Little Liu Brothers*, Bishop/Wiese's *The Five Chinese Brothers* is a relic of historical racism which can only do harm to the self-images of Chinese-descended children and harm to non-Chinese children's potential for bias-free thought and behavior. As a solution to the problem presented by continued use of this tale as an entertainment vehicle and/or "multicultural experience" for young children, we urge the following: 1) That the book be studied and analyzed in the classroom to foster awareness of racism and its workings, and 2) that some enterprising teacher or librarian-turned-author adapt either *The Five Little Liu Brothers* or *Seven Brothers* (see p. 5) in the same dramatic and exciting mode to which *The Five Chinese Brothers* owes its enduring popularity. The CIBC would be delighted to serve as an unpaid agent for bringing such a manuscript to the attention of publishers. □

About the Author

DR. ALBERT V. SCHWARTZ is Associate Professor of Education, the College of Staten Island, CUNY. He teaches the CIBC course, "Racism and Sexism," at Teachers College, Columbia University.

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CONTEST ENDS DEC. 31, 1977

Exit Goblins and Fairies;

A new and exciting theater movement for children has emerged in West Germany. In 1966, the Reichskabarett, a West Berlin cabaret theater which featured political skits for adults, began producing plays for children. By 1972, the name had been changed to the *Grips Theater for Children*. The actors and musicians' vision of what theater for children should be contrasts sharply with tradition: "German children have been given a steady diet of banal, cute plays diluted of reality," writes Jack Zipes in the introduction to *Political Plays for Children*.[1] "This served to distract them from their real oppressive surroundings and to keep them unaware of how they might use their wits and initiative to develop their full potentialities and possibly change society." (The same can be said about most of what passes for children's theater in the U.S.) The name *Grips* is significant. A slang expression which is difficult to translate, it means roughly wit, common sense and imagination.

"The purpose of our theater," states the Grips director, "is emancipatory education. We want to show that our conditions are changeable and to help audiences see this. . . . We want to encourage children to ask questions, to understand that criticism is their undeniable right, to enjoy creative thinking, and to gain pleasure from seeing alternatives and making changes." Of course, these objections are shared by other groups which are part of the new movement in children's theater.

Girls Are Active

Political Plays for Children is a translation of three popular plays produced by the Grips Theater. Although all of the characters (including children) are played by adults, each of these plays is a forceful statement of children's rights. The child characters don't take any abuse or unreasonable demands from adults. Rather, they challenge repressive authority and expose the backwardness of adults who show no understanding of children.

The female characters are active, decision-makers who, like the boys, are brave, curious and inventive. In one play, when a girl receives a doll for a gift while her brother gets a football, she drops the doll and joins in a game of catch since football is one of her favorite sports.

The plays often explain *why* certain injustices exist. For example, *Man Oh Man* depicts a man who abuses his wife and stepchildren. The latter find out by accident that he is being abused by the foreman on the construction site where he works, which causes him to take out his frustrations on his family. Together, the mother and children help him see the error of his ways and encourage him to join with the other workers in standing up to the foreman. When he takes his family's advice, a positive chain reaction ensues: the foreman's behavior improves, the stepfather becomes easier to get along with, the family begins sharing the housework and their new-found unity proves useful in fending off the neighborhood gossip, an annoying salesman and a greedy landlord.

In all of the plays, events are viewed through the eyes of children who take the lead in analyzing problems and solving them. Each play is interspersed with catchy songs that describe or comment on what is happening. Children in the audience

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[1] *Political Plays for Children, The Grips Theater of Berlin*, edited and translated by Jack Zipes. Telos Press (Department of Sociology, Washington University, St. Louis, Mo. 63130), 1976, $4.00, 202 pages.

Enter a New Children's Theater

By Jane Califf

are encouraged to sing along, and the actors frequently ask them questions to further involve them in the proceedings.

In addition to producing plays, the Grips theater provides books, records and teaching manuals as an integral part of their performances. (Unfortunately, these are not yet available in English.)

This book is a must for anyone interested in developing high quality, socially relevant theater for children. Though the plays are for the six-to-thirteen age group they can be enjoyed by any age. Elementary school teachers can read the plays to their students, teach some of the songs and have children improvise various scenes. Older children can read the plays themselves and perhaps perform them. However they are used, these plays are thought-provoking and could stimulate interesting discussions.

About the Author

JANE CALIFF teaches in the New York City elementary school system.

The photographs depict scenes from performances, here and abroad, of Political Plays for Children. *Clockwise, scenes from: "Man Oh Man," "Mugnong" and "Man Oh Man," performed by Berlin's Grips Ensemble, and "Bizzy, Dizzy, Daffy and Arthur" performed by Milwaukee's Otters and Hounds theater group. The plays are designed to stimulate critical thinking and action in children.*

What Children Are Reading in GDR Schools

By Donna Grund-Slepack

I recently completed a study* of women's roles in the German Democratic Republic. As part of this study, I analyzed the available children's readers for grades 1-6 to see what messages they convey about sex roles.

To determine how sex roles were depicted, I studied three factors: (1) if a man or woman was the major character in a story; (2) if both men and women were assigned career roles; and (3) the variety of career roles assigned to each sex. I also compared my results to a similar study done of U.S. readers by Dr. Gwyneth Britton.

Results of this study appear in the chart below, but they may be summarized as follows. I found that although U.S. and GDR readers showed similar results in the first category—i.e., both had a higher percentage of male leading characters—there was a significant difference in the assignment of career roles. The six books studied contained 374 stories (in the GDR there is only one textbook series for each subject area). Of the 955 careers depicted in these stories, women appeared in 31 per cent of them, compared to 17 per cent for U.S. readers. Of the 260 different careers shown in the GDR readers, women were assigned 35 per cent of them, compared to 19 per cent in the U.S. readers. Another way of stating these figures would be to note that females appeared in a career role twice as often in GDR readers as in U.S. books, and that while in GDR readers there were nearly twice as many career options shown for men as for women, in U.S. readers *four* times as many career options were depicted for men as for women.

Statistics alone, however, do not fully reveal the social strategies taught in the GDR readers. What I found most striking about these readers—particularly in contrast to U.S. readers—was the world view and values that they seek to impart to young students. The differences are briefly cited below; additional research to further document the differences would certainly be in order.

Undoubtedly the 374 GDR stories are didactic and certain values are strongly and repeatedly emphasized. For one thing, they provide numerous examples of children acquiring skills and actively transforming their world. Children interact with each other and with adults in stories about factories and farms, as well as about historical working-class struggles. The child and adult role models in these stories foster young readers' understanding of their potential, and of the possibilities to alter, rather than be controlled by, existing societal conditions.

In one third-grade story, some children attend a community meeting at which the needs and economic plan of the village are defined by the villagers. Various groups volunteer to lead such projects as cleaning the school house, building a fence and repainting traffic signs; a teacher suggests that the students plant fruit trees on the tree lawns and flower bulbs by the bus stop in order to improve the appearance of the community (*Lesebuch Klasse 3*, Volk and Wissen, Berlin, 1974).

Children's effective participation is also demonstrated in other stories: they gather rare plants and insects for a school terrarium, plan a Christmas party for younger children,

*The thesis may be obtained from Manuscript Publications, Xerox University Microfilm, 300 North Zeeb Road, Ann Arbor, Michigan 48106.

SURVEY RESULTS

	MEN	WOMEN	OTHER[2]
Major characters	48%[1] (60% U.S.)	17% (15% U.S.)	35% (25% U.S.)
% shown in career roles	69% (83% U.S.)	31% (17% U.S.)	-
% shown in different careers (i.e., career options)	65% (81% U.S.)	35% (19% U.S.)	-

[1]It should be noted that the military plays a dominant role in readers for grades one through four and that the excessive number of military stories skewed the percentage of stories with male major characters.

[2] Neutral protagonists such as animals or instances where males and females are equal. The figure given for GDR readers reflects a high percentage of stories in which girls and boys share the major character role.

perform household tasks, forego a soccer game in order to help repair farm machinery during a crucial time in the harvest and participate in a political convention (*Lesebuch Klasse 4*, Volk and Wissen, Berlin, 1974).

The basis for all activity and problem solving is collectivism. In place of *individual* success and competition, GDR readers emphasize cooperative action and *group* competition. Especially valued achievements are those which serve the entire society and promote the good of all, instead of those which relate only to individuals. For example, Rolf's triumph in a Ceylon motorcycle race leads to an increase in GDR's export of motorcycles. His prize medal is described as "a piece of gold not for himself alone, but for us all" (*Lesebuch 3*).

Helpfulness is projected as the most desirable behavior, while selfishness is depicted as contemptible and conflict-producing. Children learn from the textbooks that satisfaction of one's own needs depends on satisfying the needs of others. There is heavy emphasis on children assisting with household tasks, especially to reduce the working mother's double burden of work at home and away from home:

> Ilona washes the dishes, she calls to her brother: "Horst, come and dry the dishes, please; when mother comes home from work, everything should be done" (*Unsere Fibel*, Volk and Wissen, Berlin, 1974).

> Mother is coming home from work late today. Chris, Rainer, Bernard and Frank clean the kitchen until it shines. No one does the work alone. Everyone must be a helper. . . . When you are grown up, you'll stand in your work brigade, woman and man, firmly together. For no one does the work alone (*Lesebuch 3*).

In another story, a girl neglects her household chores and then realizes the consequences: Her mother doesn't have time to read her a story when she returns home from work.

Stereotype Reinforced

It should be pointed out that while these stories remind children of their obligation to share household chores and help their working mothers, they simultaneously reinforce the stereotype that even though the mother has a job outside the home, housework is inherently her main responsibility. Fathers are generally absent in household scenes. They appear primarily for occasional contact with children—waking them for school, playing with them or helping hang the laundry. The frequent absence of fathers may reflect a common social condition in GDR, i.e., the single-parent family.

The above picture from a third grade reader shows Lenin talking to a small boy. The GDR readers present national heroes in scenes from everyday life, rather than as larger-than-life figures whose accomplishments are beyond ordinary people's capabilities.

Working-class struggles constitute another theme in the stories, and the contributions of both women and men in industry and agriculture are repeatedly emphasized. In one story a young girl and her friends paint a sign for a workers' strike that reads, "We don't want to be hungry any more." Carrying their sign, they march with their parents in a demonstration. Another story tells about a young girl's courageous destruction of Nazi signs in the middle of the night to continue the work of her anti-fascist brother, who has been picked up and beaten by the SS. Her action also represents her political development in that she finally resists the lure of the "brown shirts'" merry march music (*Unsere Lesebuch Klasse 5*, Schuljahr, Volk and Wissen, Berlin, 1966).

As the latter story indicates, girls in the GDR readers frequently demonstrate competence, innovation and skill. Other examples: In a story in *Lesebuch 4*, Babette's swimming skill enables her to rescue a boy. In another story, a young girl gets lost in the woods while picking mushrooms. Instead of getting panicky, she consults a compass and is able to find her way back home.

Adult women are also positively represented. Their productivity extends outside the home to activities such as community planning (*Lesebuch 3*). Women are shown receiving honor and recognition at their places of employment and are portrayed as innovators who actively contribute to building society. Although color illustrations are not plentiful in the GDR readers, many of the pictures depict women working in factories and on farms.

Occupations Discussed

Children talk about the occupations of their mothers and fathers and how their work benefits the entire society. At the same time, the adult world of work is not presented as one that is closed to children. Children are often shown interacting with adults other than their parents, particularly in stories about factory and farm brigades which sponsor children's groups. (These sponsors are called Patenbrigade.) On one occasion, a young student is eager to become a "brave revolutionary." He and his friends have the opportunity to discover what a contemporary revolutionary is by meeting six male and female workers—technicians, engineers, apprentices—who are cited for

The above illustrates Little Pepe, *the story of a Latin American peasant boy and his family which appears in the first grade reader. The story depicts oppression of workers by wealthy landowners.*

their collective accomplishment at the local machine factory. These honored "revolutionaries" are also the leaders of various friendship, athletic and cultural groups. In some instances, members of the *Patenbrigade* become involved in children's undertakings. In one story, for example, they offer help to the Young Pioneers who need someone to care for their rabbits while they are away on a camping trip (*Lesebuch Klasse* 2, Volk and Wissen, Berlin, 1973).

Respect for older people is consciously promoted by the stories. Children are shown giving their bus seats to older people, helping them cross the street or prepare for the holidays. Children also listen to older people talk about their lives under fascism. One story presents a grandmother as cheerful, kind and an involved member of the family. This represents, perhaps, the influence of the Soviet Union where the extended family is still quite common and where the grandmother performs most household tasks while the young mothers go out to work. This is not as common in the GDR where more and more grandmothers are themselves employed.

As was noted in the survey results, the military figures prominently in the stories for grades one through four. In the fifth grade readers the soldier stories disappear and fairy tales and Greek myths take their place, probably because history is taught as a separate subject beginning with this grade level.

The military stories frequently describe simple vignettes about a soldier's encounter with children. In one story, a Soviet soldier shares his soup with frightened German children. He cries as he thinks of his own children.

Images of the adult world are further enhanced by the interesting manner in which revolutionary heroes are presented in GDR readers. Although heroes such as Lenin, Marx, Karl Liebknecht, August Bebel and Rosa Luxemburg are presented as undeniably great men and women, they are not portrayed as saviors and superhumans. Rather, their influence is described within the framework of everyday life and struggle. Specific incidents from their daily lives are described, and their working relationships with people, as well as their concern for children, are stressed. Similarly, heroic deeds are presented in such a way as to suggest that such behavior is within the capability of any individual. In one story, a hungry boy is caught stealing a watch on the street. Lenin, unrecognized, intervenes, chats with the lad and shares bread with him. Lenin gives him money and an address, in case he's interested in joining the newly founded Pioneer Youth Group which they talked about. The boy leaves but soon comes running back to Lenin to return a watch he had stolen from him.

While the readers do include stories, poems and illustrations about the Nazi years (particularly about the concentration camps), these focus on the struggles of the anti-fascist activists and of the working class. They do not discuss Nazi racism as expressed in the policy of genocide toward Jews, Gypsies and Slavic

Unity between all the world's peoples is the theme of a poem accompanied by the above picture of Asian, white and Black children. The poem is in the first grade reader.

peoples; nor do they comment on Nazi extermination of the "unfit" and the old. In the upper grades, there are attempts to deal with these issues.*

The readers also contain stories about racial discrimination, although it should be noted that all of them are set in the U.S., Africa or other parts of the world. In a story about segregation in the U.S. which appears in the second grade reader, Jack and eight other school children are the first Black children to enter an all-white school. They are greeted with jeers and threats. At one point, a wealthy farmer knocks Jack unconscious with a club.

> Jack knows that what happened can be repeated. But he also knows that Blacks must fight for their rights and their freedom. And many people in the entire world support their struggles (*Lesebuch 2*).

In a third grade story Fred, a white boy, and Jimmy, a Black boy, are friends. Fred's white friends refuse to play with Jimmy. Fred stands up to them: "If you do not want to play with Jimmy, then leave. . . . Blacks are just as good as any other children. And Jimmy is certainly better and smarter than you!"

One positive feature of the GDR readers is that an analysis of poverty and inequality is offered as early as in the first grade reader. The following story is translated from *Unsere Fibel*:

> In Pepe's homeland [country not specified, but probably Mexico or some part of South America] it is warm and sunny. Oranges and many other fruits can grow well there. In the big fields, men and women as well as children work hard from early morning until late at night. Pepe's parents, his sisters and brothers and even Pepe himself are among the workers in the fields. However, what they harvest does not belong to them.
>
> Some rich people own the fields. They sell the fruits to other countries. They keep almost all the money which they receive from selling the fruit for themselves. The workers in the fields and their families receive only a very small wage. It's never enough for them to buy enough bread to fill their stomachs. For that reason, Pepe is often hungry. He sees bread at the market, but he cannot buy it.
>
> Pepe doesn't learn to read and write. The children of the workers often cannot go to school. How glad Pepe and his friends would be if they, too, could learn as much as other children!

Several stories in the GDR readers for grades one through four present military figures interacting with children, as in the above illustration.

Although the message is quite obvious, certain details are worthy of note. First of all, reasons for poverty are offered. Poverty is not presented as being a "natural" condition. Secondly, poor people are not depicted as "the problem"; rather, blame is placed on the property owners who, because of their wealth, can exercise control over the workers who generate their profits. In Pepe's case, the owners' interests are clearly in profits, not in people. (GDR readers do not, however, consist mainly of implicit or explicit criticisms of capitalism.)

A third point is that the story depicts a Third World culture by offering insights into societal conditions rather than by focusing on superficial characteristics. The family relationship is defined with reference to its struggle for survival against oppression, not on the basis of its large size. Descriptions focus on Pepe's hunger, not on the color of his skin, eyes or hair, and his plight points up the injustice of a society which fails to regard adequate food and education as basic human rights.

From this brief glance at the values imparted in GDR readers, it is apparent that the politicization of GDR citizens commences at a very young age. Many people in the U.S. would criticize the books for that very reason, feeling that they are essentially instruments of propaganda. Yet the fact is that the GDR books do just what U.S. textbooks do—that is, promote children's assimilation of a preferred set of values. □

About the Author

DONNA GRUND-SLEPACK teaches sociology at Marylhurst College in Portland, Oregon, and a course on sex roles at Clackamas Community College in Oregon City.

*Racism and the Holocaust are apparently discussed in GDR readers beginning on the seventh grade level, not before. Readers for grades 7 through 10 include excerpts from Anne Frank's diary, as well as stories and poems about concentration camp horrors and the inhumanity of genocide. When Ms. Grund-Slepack asked Sonja Elm, the GDR cultural attaché in this country, why the Nazi genocide is not explored in earlier readers, she was told: "Children [under twelve] are not mature enough to grasp the relationship between racism—which led to the Holocaust—and fascism." In our view, Ms. Elm's explanation is inadequate given the fact that a story depicting U.S. racism is presented in a second grade reader (see text above). Avoidance of the subject in the German context in lower grade GDR readers seems highly regrettable to us.—Editors

In the BOOKSHELF, a regular *Bulletin* feature, all books that relate to minority themes are evaluated by members of the minority group depicted.—Editors.

Wilma and the Water Pistol That Wouldn't Shoot Straight

by Nancy Roth Bjorkman,
illustrated by Ben F. Stahl.
Golden Press, 1976,
$4.50, unpaged, grades k-4

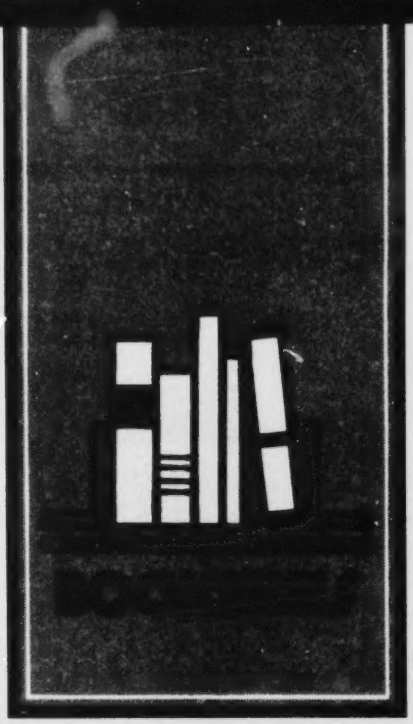
Wilma's excitement about her very special water pistol ("her most favorite thing in the world") is tempered when she fails to meet the challenge of Bulls Eye Brown and his friends to shoot straight and hit a target. It takes her friend, old Mr. Hopkins, to point out to her the benefits of having a water pistol that shoots every way *but* straight. In the end, Wilma uses the peculiarities of the pistol to advantage and gains the admiration of her young neighbors.

Having the main character a girl dressed in jeans, whose favorite possession is a water pistol, and who uses her ingenuity to achieve a goal, is certainly a plus for this book. Nevertheless, the book is disturbing in that it presents still another situation in which a girl must prove her ability in response to a dare—"I bet Wilma can't shoot two feet in front of her with that dumb water pistol," says Bulls Eye. After much tearful distress and practice, Wilma wins her place in the crowd but such initiation into competition is an overworked theme in books for young children.

One must also question why all of the action centers around the story's only white characters—Wilma and Bulls Eye (who are also shown as the largest children)—while the other children, who are Black, provide a kind of back-up cheering section whose allegiance swings always to the "best" target shooter.

The illustrations are bold but lack feeling. Curiously, the windows in the neighborhood buildings are blank—no people, no plants, no life.

This attempt at a non-sexist story has too many pitfalls to be wholeheartedly recommended. [Nessa Darren]



Corn Is Maize

written and illustrated by Aliki.
T.Y. Crowell, 1976,
$5.95, 34 pages, grades k-4

This book, from a series entitled "Let's-Read-and-Find-Out Science Books," is an outstanding example of non-fiction for children. In a lively style, complemented by good illustrations, the author tells how maize (which we incorrectly call "corn") is grown and used.

Maize provided the economic basis of the American continent's non-hunting societies and continues to be a dietary staple for the vast majority of Native American and mestizo people. Its importance in the diet of other peoples is also cited (i.e., cornbread, popcorn, corn on the cob, etc.). If nothing else, this book would be valuable for the way it shows young readers that food is not just something one buys plastic-wrapped from supermarkets but consists of living elements produced through the combined efforts of nature and humanity. The importance of the land, not as private property or real estate, but as the mother of human survival is conveyed with quiet effectiveness.

Going even deeper into her subject, the author presents all sorts of interesting and meaningful facts. For example, she explains that the silk inside a husk is the female part of maize, while the tassels on the outside are the male part. Because of the way in which the fertilized plant spreads its seed, it cannot grow without human initiative (the sprouts must be properly spaced or they choke themselves to death). Therefore, unlike most plants, maize cannot grow wild. This interdependence between human beings and nature reflects a sense of harmony. Human manipulation of nature *can* be constructive when the goal is to produce food for the many rather than profits for the few.

Part of this framework of interdependence are the relations of male and female, adult and child. The book shows both men and women, grown-ups and children, all working together to produce and process the crop. Interestingly, the book shows women as the planters in earlier times and men doing the planting in more modern times (with women doing the processing of the harvested maize). Some historians say that it was women who originally developed the technique for growing maize. The book does not mention this, but its overall effect is anti-sexist.

Corn Is Maize should make any Native American child very proud to be one of a people who, through great ingenuity, developed the production of such a vital crop. White children may also profit from knowing that maize saved the lives of the Pilgrims, who learned a great many things from Native Americans. What a shame that the Pilgrims' descendants did not adopt the collective, harmonious ways of their Native American teachers. [Elizabeth Martinez]

From Slave to Abolitionist: The Life of William Wells Brown

by Lucille Schulberg Warner,
illustrated by Tom Feelings.
Dial Press, 1976,
$6.95, 136 pages, grades 7-up

This autobiography was culled from the speeches, lectures, letters, newspaper articles and books of a Black man who, after escaping from slavery in 1834 at the age of twenty, devoted his life to abolitionism.

While a slave, Brown worked for

and travelled with several masters, and about two-thirds of the book describes the things he saw, heard and experienced under slavery. He describes abuse, the separation of families, the temperaments of his various masters, the difficulties of escaping, etc. The latter third of the narrative depicts Brown's escape, self-education and development as an anti-slavery activist.

Author Warner's selection of episodes in Brown's life is quite effective in conveying the extremely harsh texture of the slavery experience, as well as the indomitable will of Brown to struggle against the injustice he encountered personally and that experienced by others. She also seems to have kept her intrusions as the adapter down to a minimum so that the narrative retains Brown's personality and perspective.

The book's good pace and clear-cut style make it a useful "on-the-scene" account best read in the context of a comprehensive study of the slavery period. Tom Feelings' full cover illustration and frontispiece are excellent complements to the impassioned mood of the narrative. [Rosinda Lewis]

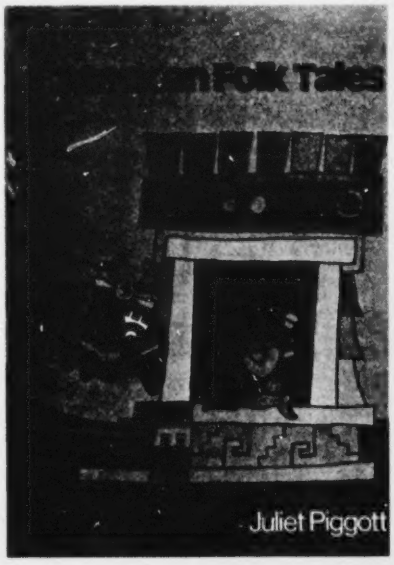
Mexican Folk Tales

by Juliet Piggott,
illustrated by John Spencer.
Crane Russak/Scribner's, 1976,
$6.95, 128 pages, grades 3-6

This is a collection of myths and legends from Mexico, both before and after the Spanish Conquest. It includes ancient Native American tales of how human beings were created (it wasn't easy), how the twin volcanoes Popocatepetl and Ixtlaccihuatl near present-day Mexico City came into being, how the rabbit outsmarted the coyote, and so forth.

The stories are told vividly and are full of striking images (one of the best is the Mexican version of Noah's Ark). The inspired illustrations utilize the Aztec codices for their figures and general style but add many imaginative forms and details to suit each story.

A kind of sexism prevails in some



stories. For example, the gods—not goddesses—create only "Men." The category apparently includes women but that is not really clear. In another story, however, the Earth Goddess saves the human race. The female characters (from princess to merchant's daughter) are never totally passive and often play key roles in a story.

Elitism seems to be implied, given so many gods and goddesses, princes and princesses, but it is not quite that simple. In "How Jiculi Served His Tribe," the hero is saved through collective effort which the gods arrange in recognition of Jiculi's genuine devotion to serving his people. In other stories as well, the Native American philosophy of collective survival is reflected. The post-Conquest stories are notably different in this respect, being much more like Western fairy tales with their rewards for humility and Beauty-and-the-Beast themes.

The author's introduction is disappointing in that it trots out that old chestnut about how the Spaniards conquered the Aztecs easily because the Aztecs thought Cortez was the prodigal "white" god Quetzalcoatl come home. There is reason to believe that this view of history was cooked up by Spaniards *after* their conquest and served to entrench the racist concept of the "superstitious savage." Some say that Quetzalcoatl's "whiteness" exemplified the common Aztec custom of decorating the faces of their gods with white paint.

All in all, this is a useful and attractive book which stimulates the imagination. [Elizabeth Martinez]

Why Me? The Story of Jenny

by Patricia Dizenzo.
Avon, 1976,
$1.25, 139 pages, grades 9-up

After reading this half-hearted attempt at dealing with the trauma and crises surrounding a young girl's experience with rape, this reviewer felt "Why bother?"

Sixteen-year-old Jenny tells her story to the readers-as-confidant. One evening, she rides home from the local high-school hang-out with a young man she has just met there, and who she senses is strange. Jenny becomes frightened when her companion pulls out a knife and throws it on the dashboard.

> There was so much hatred in his eyes, as if he had known me for a long time and had always hated me, and now he was getting even. He made me get into the back seat and take off some of my clothes. Then he raped me. I didn't scream or cry. I almost felt like it was happening to someone else.

Although Jenny is not raped as brutally as many young victims are, she *is* raped and her situation is potentially enlightening for teen-age readers.

Jenny touches on all of the emotional and personal troubles that rape can precipitate: panic and loneliness, anxiety over pregnancy, alienation from and discord with her family. However, the issues are presented in a very superficial and confused way. Jenny "reports" events and feelings—a style that, without benefit of chapter or episode divisions, obscures the development of her character.

The book is anti-sexist but fails to be the compelling novel about rape it set out to be. A reader who is a young rape victim would be hard put to identify with Jenny or to find, in this

book, the consolation that Jenny herself seeks.

On the other hand, the little information that is given is important and would be useful for a rape victim—reporting the attack, getting medical advice and how to face yourself, your family and your friends. [Emily Fabiano]

Woman Chief

by Rose Sobol.
Dial, 1976,
$5.95, 128 pages, grades 5-up

Since feminist ideas have come to the forefront in our society, there has been a demand for spotlighting women and their contributions in U.S. history. Usually, whenever Third World women are the focus of discussion, Sacajawea and Pocahontas are trotted out under the heading, "Famous Indian Women." Actually, they are infamous to Native American people since they and others like them contributed to the near destruction of our people. (Pocahontas saved the Jamestown settlement, and Sacajawea showed Lewis and Clark how to get to the Pacific Ocean. Both events led to the conquest and rape of North America.) However, if the alternative to Sacajawea and Pocahontas is *Woman Chief*, no real progress has been made.

The author's knowledge of the Crow and of Native Americans in general is superficial. On page 36, Ms. Sobol describes a young man who wishes to court Woman Chief. The description reads, in part, "He was bathed and he wore his best shirt. His hair was greased and dressed in a pompadour with pigtails on each side." Pigtails indeed! Most non-Native people fail to understand that traditional Native Americans wear their hair long for a specific reason. The length of a Native person's hair represents his/her spiritual growth. That is why traditional people of both sexes wear braids. Our hair is a part of our whole being; we don't cut it to style or bleach it to match our wardrobe, and we don't wear "pigtails."

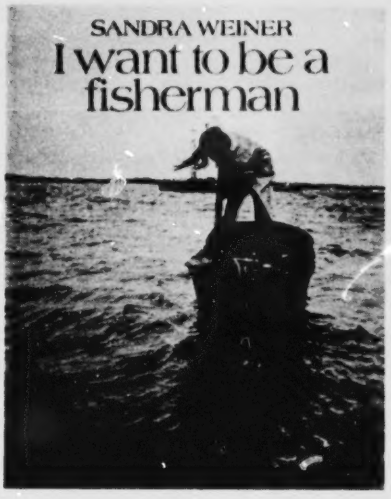
On pages 46 and 92, we find Woman Chief praying to the Sun as if it were a deity. Once again, we are depicted as animists who worship as godlike everything that moves. The truth is that we regard all things as being of the Creator and, therefore, sacred. Henry Old Horn of the Crow nation once stated, "When we pray to the Sun or to an Eagle, we don't pray to them as gods but we pray to them as a brother or sister who will carry our prayer to the Creator."

Another problem with books written about Native Americans by non-Native people is the fabrication of Native American names. The standard assumption seems to be that if you make up a name relating to animals or plants, it can pass as a Native name. In reality, some names are as specifically national in origin as Olsen is Scandinavian. Yellowtail, Old Horn and Old Coyote are Crow names. Yazzie and Begay are Navajo names. Kingbird, Bearheart, Morning Thunder and Holy Bear are Ojibway names. Names should be well researched and authentic.

Ms. Sobol writes a book about the Crows, and who does she refer to for authenticity? Non-Crow people whose ethnographies reflect the cultural evolutionist viewpoint—a view long discarded even by anthropologists. The Crow Agency and reservation are close to Hardin, Montana, and the people are friendly and knowledgeable about their history. Perhaps it is time someone asked *them* about the Crow nation.

Woman Chief was not unique as a Native woman who fought and had a following. One of Tecumseh's war chiefs was a woman, and she headed her own village. A woman served as one of the principal war chiefs of the Apache, Mangas Coloradas. Black Elk, in his autobiography, speaks of many women who fought alongside brothers and husbands to defend the People. National histories all over the continent speak of women who helped the People. The author should have referred to them for her information.

Perhaps the most interesting aspect of *Woman Chief* is the fact that a Native American woman could rise to the rank of general in her nation over 100 years ago. It was less than ten years ago that a woman for the first time became a general in the United States armed forces. [Moose Pamp]



I Want to Be a Fisherman

by Sandra Weiner,
photographs by author.
Macmillan, 1977,
$5.95, 57 pages, grades 2-6

The title of this book infuriated me because the subject is an eleven-year-old girl. Feminist guidelines on language usage—including the guidelines of Macmillan, publisher of the book—would suggest the use of "fisherperson" or "fisherwoman." A second turn-off is the author's use of the term "heroine" to describe her real-life neighbor's daughter. Feminine word endings, as in "heroine," have been flatly rejected in favor of the word "hero" and the like for both males and females. The book jacket also features the term "girl Friday." Friday, the name Robinson Crusoe gave his Black manservant, still has racist connotations. When applied as in "girl Friday," it has sexist implications as well. The jacket states further that Long Island fisherpeople use techniques developed by "the American Indians" many centuries ago. The indiscriminate lumping together of many different "Indian" nations who lived in all parts of the continent (including, of course, Long Island) into one group called "THE Indians" riled me. So this book had four strikes against it before I read the first word.

Nevertheless, this book has important positive strengths. There are very

few books about "ordinary" working people which are realistic about their life style and about the details of their work. Here the eleven-year-old seriously assists her father, who owns a small trap fishing business in Long Island. The photographs are excellent and the fishing information is interesting for both children and adults. [Lyla Hoffman]

Eliza's Daddy

by Ianthe Thomas,
illustrated by Moneta Barnett.
Harcourt Brace Jovanovich, 1976,
$4.95, unpaged, grades 1-3

Divorced from her mother, Eliza's father lives across town with his new family but visits Eliza each week. Eliza is preoccupied with thoughts of her daddy's new daughter whom she envisions as being beautiful, smart and able to ride a horse. Her curiosity grows until she asks her father to take her to visit his new family. Upon their arrival at his home, the new daughter, Mandy, rushes over to Eliza eager to be friendly. Eliza is relieved to learn that Mandy has never ridden a horse either, and they ask their daddy to take them riding.

While the book is accurate in its depiction of a post-divorce relationship between some Black parents, it is difficult to swallow a child's unquestioning acceptance of the idea of sharing her/his father.

Phrases like "new family" and "new daughter" are jarring in their implications that the "old" family is not as good and/or has been discarded. For the child who has enjoyed a particularly gratifying relationship with his/her father and is experiencing some post-divorce emotional stress, these phrases unexamined could be damaging.

The citing of reasons for Eliza's parents' divorce, offering young readers insights into why parents sometimes separate and/or divorce, would have been helpful. Also useful would have been some dialogue wherein Eliza's daddy explained to her that he does not have a "new" daughter, just "another" daughter, not a "new" family but a "different" one in addition to his original family. Unfortunately, he assumes that allowing her to eat her fill of cotton candy is evidence enough that he still loves her.

The conclusion seems contrived to allay Eliza's fears of not being equal to daddy's new "wonderful angel daughter." Children should not be led to believe that stepsisters/brothers always hit it off no sooner than they have exchanged names. Although this is possible, the opposite is equally possible.

The familiar warmth of the late Ms. Barnett's pencil illustrations are a redeeming feature. [Lynn Edwards]

I Have a Sister—My Sister Is Deaf

by Jeanne Whitehouse Peterson,
illustrated by Deborah Ray.
Harper & Row, 1977,
$4.95, unpaged, grades p.s.-2

This book is an excellent vehicle for explaining the world of the totally deaf to very young children, and for evoking sympathetic understanding rather than maudlin pity. The author's younger sister is deaf, and she has combined the insights this personal experience afforded her with a knowledge of the sensory perceptions most "normal" children share.

Whether or not it is intentional, the

warm, misty black-and-white pencil-and-charcoal illustrations make the little sisters look as though they might be Asian American. The group of children shown in the schoolyard includes obviously Black, as well as white, members. A very appealing book. [Lyla Hoffman]

The United States in the Mexican War

by Don Lawson,
illustrated by Robert McCullough.
Abelard-Schuman, 1976,
$6.95, 145 pages, grades 8-12

For the millionth time, the story of the U.S. war against Mexico of 1846-48 has been told according to the Gospel of Imperialism. It is the same old rehash of Yankee bravery, the "heroes" of the Alamo (who were really slavers and hustlers), Mexican cruelty and wiliness, and the rockets' red glare. The book is not worth mentioning, except to urge EVERYONE not to buy or use it. It is also written in a very boring style, utterly unappealing to young or adult readers.

The only things worth positive mention are the author's small concessions to contemporary criticism of the Vietnam war. He actually devotes a short chapter to an outstanding example of Yankee atrocities during the Mexican war, and he acknowledges that this war—like the Vietnam war—was unpopular. But after having made it perfectly clear that the war was the "first imperialistic war" of the United States, that the U.S. had absolutely no right to invade Mexico, and that the Yankee troops indeed committed many atrocities, he proceeds with his gung-ho story. Like Ku Klux Klan members, he is an "upfront" racist and chauvinist, not a hypocrite who hides the truth. That is the best that can be said for this author who, incidentally, has published a whole series of historical books for young people (the "Young People's History of America's Wars" plus eight other books), and who is editor-in-chief of the *American Educator Encyclopedia*. Remember the name: Don Lawson. [Elizabeth Martinez]

Media Picks Up Debate On ALA Racism and Sexism Resolution

The staying power of an idea whose time has come has been demonstrated anew in the case of the American Library Association's Racism and Sexism Awareness resolution.

When CIBC presented the resolution on the floor of last year's centennial convention, very little support was apparent. During the early phases of the debate, the applause that went to those speaking against the resolution was considerably more than it was for those in favor of it. But as the discussion of the resolution unfolded, support grew.

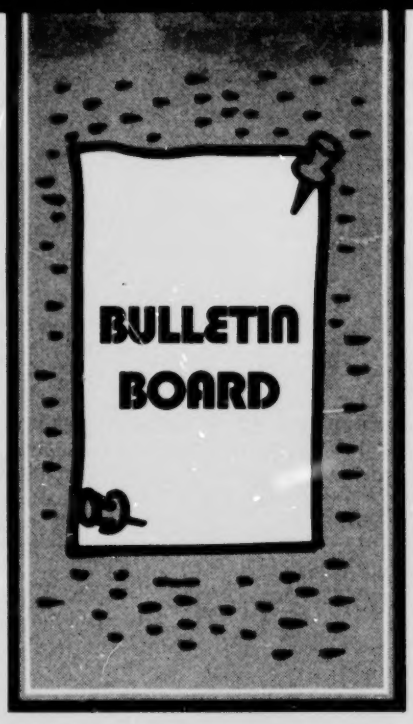
According to ALA member Jackie Eubanks, "The debate was unique. No resolution in recent ALA history was so thoroughly discussed as this one." The debate lasted two-and-a-half hours, and by the time the final vote was taken, support had grown so impressively that the resolution was carried almost unanimously. Prolonged applause accompanied its passage.

In fact, it was the thoroughness of the debate that resulted in the unprecedented action by the 100-member ALA Executive Council later that day to move the resolution ahead of other agenda matters and to unanimously approve it as official ALA policy.

When the Intellectual Freedom Committee met at the ALA Midwinter Conference in Washington, D.C. in January, committee members discussed the Racism and Sexism Awareness resolution "for the first time," by their own account. Yet that discussion, which resulted in IFC's decision to call for the total rescinding of the resolution on the grounds that it "violated the Library Bill of Rights," lasted a matter of minutes. The IFC move to rescind was quashed by the ALA Executive Board.

Many ALA members are hard-pressed to understand why an agency charged with protecting and fostering freedom of inquiry should act so precipitously. "It was an extraordinarily narrow discussion," stated IFC member Zoia Horn. Ms. Horn also commented: "When a group starts making decisions on an issue of this magnitude and doesn't open it to the maximum amount of discussion, I think they are in very deep trouble."

Princeton University Librarian Nancy White, who attended the IFC



Midwinter meeting as an observer, said: "The difference between that and last summer's membership meeting which discussed the resolution was like night and day. When I came out of the IFC meeting, I somehow felt dirty."

Could it be that IFC is no longer the advocate of democratic process it once was, that the committee—more particularly, the ALA Office of Intellectual Freedom—is now an insular power base committed to protecting, extending and exercising its power? One indication of a possible IFC metamorphosis is the remark by an IFC member during the brief Midwinter discussion on the resolution. Zoia Horn had just urged caution, asking the committee to heed the fact that the resolution was clearly the will of the ALA membership and should not be cavalierly dismissed. Her remarks drew this response from one IFC member: "We have the power. Why can't we just tell membership they were wrong?"

Judging from the response that IFC's abortive move evoked in renewed discussion of the resolution and in increasing coverage in the library journals, the ALA membership does not want to be dictated to by IFC. After Midwinter, *American Libraries* was referring to "the famous resolution." Moreover, the process of democratic debate that led to the resolution's passage in the first place has now been extended into the major media of the library profession.

The editors of *Library Journal*, when interviewing the three contenders for the ALA presidency, included the resolution among the six major issues on which the candidates were asked to state their positions (*LJ*, April 15). In the May issue of *Wilson Library Bulletin*, E.J. Josey, head of the Bureau of Specialist Library Services, New York State Education Department, dissents from the IFC claim that the resolution conflicts with the Library Bill of Rights. He writes: "The notion that a librarian who identifies and illuminates the phenomena of racism and sexism in the United States is somehow undermining the principles of the Library Bill of Rights supports the idea that giving freedom to one group of people necessitates taking it away from another." Mr. Josey states further: "It is easy to say that raising one's awareness may lead to censorship and the promotion of causes. It is not so easy to recognize that the librarian . . . in his or her new role as a learning consultant and/or teacher . . . assuredly has a duty to make available to all citizens information on two of the most odious conditions plaguing American society: racism and sexism."

In the May 15 issue of *Library Journal*, Zoia Horn, who had voted against the IFC move to rescind, addresses the Bill of Rights/resolution conflict on another level. Her article concludes: "Perhaps the Library Bill of Rights is ready for another revision. The social and technological developments of the last decade have created new conditions. Just as the introduction of phonorecords, films, microfilms into libraries required the change from 'books' to 'library materials' in the wording, and the awareness of discrimination against Black people's use of libraries in some parts of the country resulted in a prohibition of such practices, so the new awareness of more subtle discrimination because of sex or race may have to be incorporated in the wording of a living Library Bill of Rights."

Ms. Horn's point was echoed by Ella Yates, head of the Atlanta Public Library. Ms. Yates, an IFC member who was not present when the resolution was discussed at the Midwinter conference, has said: "I would rather see the Library Bill of Rights brought up-to-date with the Racism and Sexism Awareness Resolution than the reverse."

In an article in the May issue of *American Libraries*, titled "ALA President Views the Racism/Sexism Resolution," Clara Stanton Jones presents a passionate endorsement of the resolution and calls it a "milestone." She says among other things: "The Resolution is the framework that will enable librarians to confront an issue that is global in magnitude; yet, with remarkable simplicity, the document outlines actions which librarians can carry out on the job, doing things that are familiar to them." Her article concludes: "The spirit of the resolution on racism and sexism awareness is not burdened with repression; it is liberating."

We trust that the articles which are appearing indeed reflect the majority opinion as to the need for the resolution and its implementation.

CIBC Contest Making Mark In Children's Book Field

In announcing the winner of CIBC's Eighth Annual Contest for Unpublished Third World Writers, we are gratified to note the increasing impact the contest has had on the world of children's literature since its inception in 1968. Not only have the overwhelming majority of past contest winners had their winning manuscripts published and gone on to write more books, but this year the books of two former contestants have received the two most prestigious awards—the Newbery and Caldecott medals—in the children's book field (see below).

It is against this backdrop that we are pleased to announce that Lydia Milagros Gonzalez has won the Eighth Annual Contest in the Puerto Rican category for her collection of stories entitled "The Marvelous World of Macú" (El Mundo Maravilloso de Macú). Ms. Gonzalez will receive a $500 prize.

The anthology presents episodes in the life of a Black boy from infancy to adulthood, set in the world of the Puerto Rican proletariat. One of the contest judges, Dr. Luis Nieves Falcón, commented, "This is a brilliant collection written in beautiful language, which contributes to developing pride in the Black working-class heritage of Puerto Rican society."

Ms. Gonzalez was born in New York City in 1943 and was raised and educated in Puerto Rico. She has been involved in street theater since 1967 and has taught drama in New York and Puerto Rican public schools.

Two "recognition of effort" awards of $50 each, in the Native American and African American categories respectively, have been given to Charles Poor Thunder of Sioux Falls, South Dakota, for his manuscript "Dreaming Boy," and to Gwendolyn Patton, a New York journalist, for her manuscript "A Surprise Birthday Party." Neither of those submissions qualified for full honors since they did not conform to the contest criteria. Chicano and Asian American judges did not feel any of the entries in their categories were of award-winning caliber.

Mildred Taylor, contest winner in 1975 for her *Song of the Trees* (Dial) recently received the coveted Newbery Medal for the most distinguished 1976 contribution to children's literature, given by the American Library Association, for *Roll of Thunder, Hear My Cry* (Dial)—a sequel to *Song of the Trees*. And the 1976 Caldecott Medal went to Leo and Diane Dillon for their illustrations in *Ashanti to Zulu: African Traditions* by Margaret Musgrove, runner-up in the 1975 CIBC contest.

The first Council award, given in 1968, went to Kristen Hunter for *The Soul Brothers and Sister Lou*, subsequently published by Scribner's. Other winners of previous contests include Virginia Driving Hawk Sneve for *Jimmy Yellow Hawk* (Holiday House), Minfong Ho for *Sing to the Dawn* (Lothrop, Lee and Shepard), Sharon Bell Mathis for *Sidewalk Story* (Viking), and Cruz Martel for *Yagua Days* (Dial).

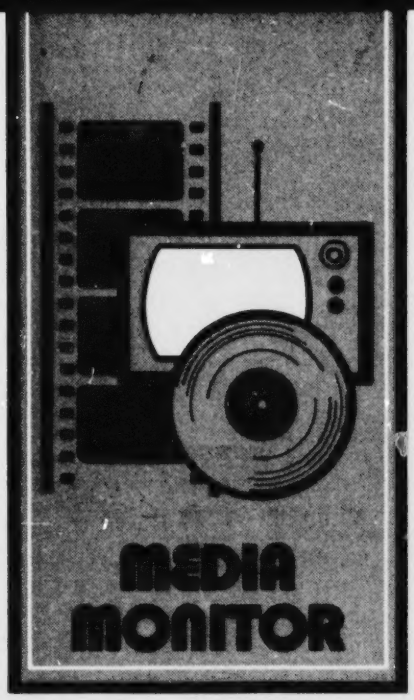
Lydia M. Gonzalez, winner in this year's CIBC contest for Unpublished Third World Writers.

CIBC Activities

CIBC is expanding its participation in workshops and conferences. Recent such activities not noted in the last *Bulletin* include presentations and workshops March 5-7 on multicultural curriculum materials given by Dr. Albert V. Schwartz to the human relations specialists in the Minneapolis-St. Paul Public School System. On March 18 Dr. Beryle Banfield, CIBC president, led a workshop on incorporating women's history into the curriculum, Rush-Henrietta, N.Y.; Dr. Banfield also was the keynote speaker at the final session of the Multicultural Curriculum Development Conference at Rosdale, N.J. on March 29.

April presentations included a workshop given by Dr. Schwartz on racism and sexism for teachers and supervisors at a program directed by Nida Thomas of the New Jersey State Department of Education, held April 1 at the Rider College Desegregation Institute, Trenton, N.J. An all-day workshop for school superintendents on sexist stereotypes was given by Dr. Banfield at Lake George, N.Y., April 13. Dr. Schwartz also gave a workshop on ageism April 21 for assistant principals of English curriculum of the Board of Education of New York City. Dr. Banfield was also co-leader with Anne Grant at a workshop on "Images of Women in the Media" for the Conference on Educational Equity for Women, held in Washington, D.C. on April 29.

Up-coming events include a presentation by Dr. Schwartz to librarians, teachers and parents of school district 16, Brooklyn, on May 2, and a workshop by Dr. Banfield for teachers, k-5th grade, on racism and sexism in education materials on May 10. In addition, a presentation on "Identifying Racism and Sexism in Children's Literature" will be given by Drs. Banfield and Schwartz to the American Montessori Society, Philadelphia, June 15-18. Bradford Chambers will give a report on the Racism and Sexism Resolution to the Social Responsibility Round Table at the annual meeting of the American Library Association, June 17-23, Detroit, Mich.



About Those "Oscars"

Once again, "Oscars" galore have been awarded by the Academy of Motion Picture Arts and Sciences to deserving (or undeserving, depending on your cinematic tastes) members of the frenetic world of film-making.

We beg to differ with the Academy on two counts—regarding "Rocky" (Best Picture of the Year) and "Network" (Best Screenplay).

In our view, "Rocky" is a technically well-made and well-acted ode to racism and sexism. Ever since Jim Jeffries and the legendary Jack Johnson came together in the ring in 1910, a time when U.S. racism's most common symbol was the lynch rope, the prizefight arena has been one in which racial and ethnic antagonisms have found unabashed expression—if not always on the boxers' part, then certainly among boxing fans. Jeffries was the first "Great White Hope"; Max Schmeling was another, and this racism-inspired myth has proven durable. "Rocky" fuels real antagonisms and gives new life to the myth with its "good" white against "bad" Black symbolism, with its implied "resurrection" of white male power to defeat "the Black god" and, thus, stem the tide of "Blacks taking over everything." A strong dose of sexism is served up in Rocky's affair with Adrian, a frightened nebbish who is born again in the fighter's embrace. One night of a Real Man's love and she can face the world as a True Woman.

Since "Rocky" is getting a big reception among young people, teachers might initiate classroom discussions of the film to stimulate awareness about its subtext. Also, don't be tempted to use the book as a turn-on for remedial readers unless follow-up discussion is planned—the book is even more racist and sexist than the film.

As for "Network," it's funny and lively in parts but oh-so-murky in its messages. William Holden emerges as the good guy, not because he has any basic quarrel with TV-land's dog-eat-dog status quo (which he hasn't), but because in the midst of it all he has retained the capacity for human feeling. He can still LOVE. People who want to change things like the U.S. political and economic system, says "Network," are buffoons, sell-outs or lunatics not worth the time of day. Regarding the state of the world, "Network" would have us believe that multinational corporations are the only reality—multinational corporations and The Arabs who, with their zillions of petrodollars, are "taking over everything." (Screenwriter Chayevsky should read John Blair's *The Control of Oil*, which exposes the myth—so successfully sold by the media to U.S. citizens—that O.P.E.C. is calling the shots.) P.S. We think that Faye Dunaway overacts.

The *good* news is that we were delighted about Oscar's nod to "Harlan County, USA" as the Best Documentary Feature. A moving account of a long coal miners' strike to win union recognition, the film is strongly anti-sexist and anti-ageist. Women are depicted in leadership roles, and older people (both male and female), who are veterans of the 1930's labor battles, are shown making input into the strikers' meetings (the miners' respect for them is strongly communicated). Pertinent folk songs on the soundtrack, and the interspersion of background data in title form throughout the film, round off this impactful document. "Harlan County, USA" is an excellent resource for use in classroom discussions of labor history and will be available for rent in 16 mm. for non-commercial screenings in September, 1977. Write to Cinema Five, 595 Madison Avenue, New York, N.Y. 10022; or call Barbara Steif at (212) 421-5555, extension 18. We invite those of our readers who do screen the film for their students to inform us about the young people's reactions to it so that we may pass on specific information as to how the film can be used.

Photo Album on Miners

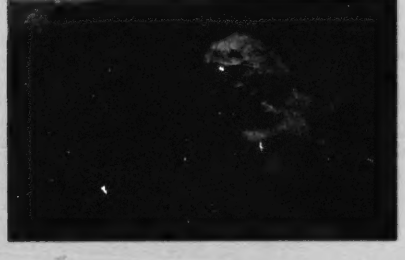
"Life of the Appalachian Coal Miner" is a stirring document available for classroom use. This portfolio of black-and-white photographs includes twelve 11 x 14 inch studies, prefaced by an excellent short history of the miners' origins and union struggles written by Paul Nyden, Professor of Sociology at the University of Pittsburgh. The album costs $15.00 plus $1.00 for postage and can be obtained from Builder Levy, 990 Broadway, New York, N.Y. 10003. The album can be used in conjunction with "Harlan County, USA" (see above).

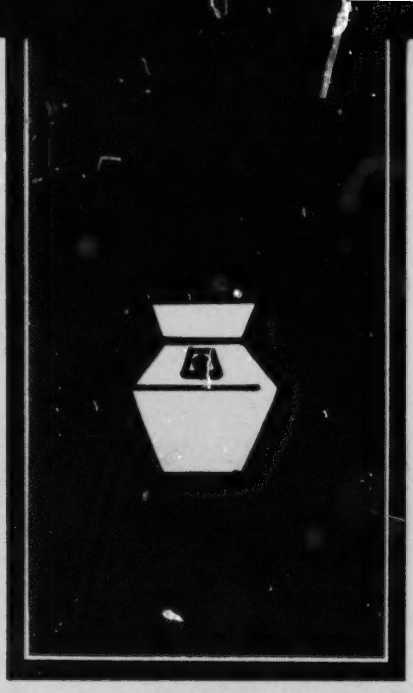
Black Short Describes Harlem in 1920's

"From These Roots" is a multiple award-winning documentary that would be useful as a classroom resource in the study of Black and/or U.S. history. It covers the artistic, social and political activities of Afro America during the 1920's period known as the Harlem Renaissance. Using authentic photographs of the time (many of them from the collections of the noted Black photographer, James Vanderzee, and New York's Schomburg Center for Research in Black Culture), the 28½ minute film recreates the Renaissance in the words and music of talented Afro Americans of that epoch.

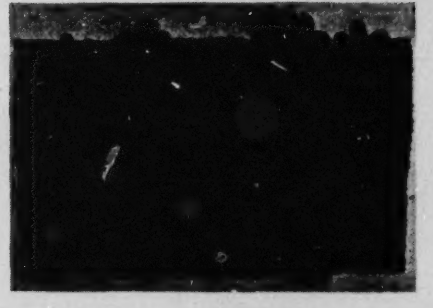
The film is available for purchase or rent in 16 mm.—purchase price, $300.; rental by the day or week, $30. and $90. respectively. Write to William Greaves Productions, Inc., 1776 Broadway, Suite 9000, New York, N.Y. 10019.

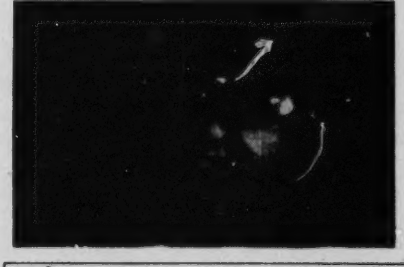
Emmett Wigglesworth, a free-lance artist and designer, studied at Philadelphia Museum School. He has painted murals, participated in many exhibits and illustrated books for Harper & Row and McGraw-Hill, among others. Mr. Wigglesworth can be reached at 331 Adelphi St., Brooklyn, N.Y. 11238; tel.: (212) 857-0505.



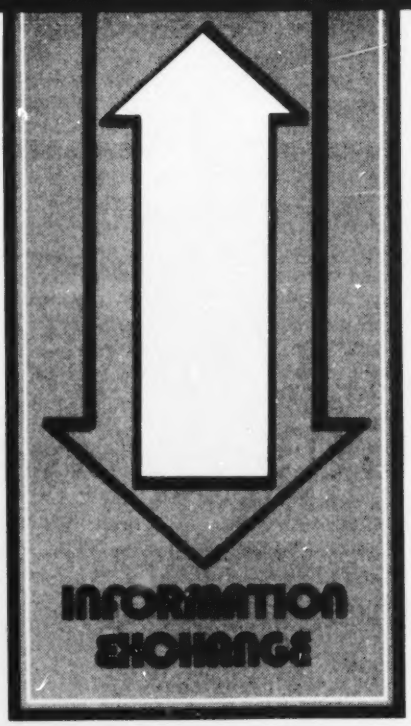


This department brings the work of minority illustrators to the attention of art directors and book and magazine editors. Artists are invited to submit their portfolios for consideration.





Edward Garcia, an illustrator and muralist, studied at California State University Northridge. He has taught Chicano art history, exhibited widely and illustrated various publications including *The Mexican American in American History* and *A Barrio Literature for Children*. Mr. Garcia can be reached at 10617 Tamarack Ave., Pacoima, Cal. 91331; tel.: (213) 896-7762.



"Chinese in America: Images from a Neglected Past" is now on exhibit at the Statue of Liberty's American Museum of Immigration in New York Harbor. Developed by the Asian American Resource Center/Basement Workshop, the display of books, artifacts and other materials depicts the accomplishments, hardships, and resistance of Chinese people in the U.S. For information about the exhibition contact AARC/Basement Workshop, 199 Lafayette St., New York, N.Y. 10010; (212) 925-3258.

Films on, about and by **women** are available through Women Make Movies, Inc., "a non-profit, educational organization devoted to the development of strong feminist media which reflects the lives of women." In addition to distributing educational films to schools, organizations and institutions, WMM sponsors an apprentice program in film making and production and can provide assistance for film programs through its Speakers Bureau. For film catalog and information, write to Women Make Movies, Inc., 527 W. 19th St., New York, N.Y. 10011 or call (212) 929-6472.

The Black World in Literature for Children is a bibliography of 111 new books and numerous audio-visual materials now available on **Black people in Africa and the U.S.** Materials are rated from "highly recommended" to "not recommended." Though the CIBC has disagreement with some of the recommended materials, we feel that the bibliography can still provide librarians and teachers with valuable information. For the 45-page booklet, send $2.50 payable to Atlanta University to Joyce Mills, School of Library Service, Atlanta University, Atlanta, Ga. 30314.

"Black Writers for Young America," a large poster-sized literary map, provides the history and accomplishments of 55 modern **Black writers.** Geographically pinpointing birth places, schools and hometowns, the map has 20 portraits plus a brief text on each writer, making it a good resource for the study of Black literature. Teachers will want to update the map to include this year's Newbery Medal winner, Mildred Taylor. The two-color 30 x 40 inch map can be purchased for $5 from Hope C. Bogorad, District of Columbia Council of Teachers of English, 4712 46th St. N.W., Washington, D.C. 20016.

Student Mobilizer is the newspaper of the National Student Coalition Against Racism and covers "**racism** from Boston to South Africa." White minority rule in Rhodesia, U.S. involvement in Africa and busing in Cleveland are some of the issues analyzed in the newspaper. For copies and listings of other materials, write to National Student Coalition Against Racism, 220 Fifth Ave., Room 808, New York, N.Y. 10001.

In *Working Women's Music: The Songs and Struggles of Women in the Cotton Mills, Textile Plants and Needle Trades,* Evelyn Alloy has collected 38 songs and ballads from the 19th and 20th centuries concerning **women in the labor movement.** Commentary on the material and notes on labor history and industrial relations in the U.S. are also included. The book is available for $2.50 through Legacy Books, Box 494, Hatboro, Pa. 19040.

The Japanese and the Japanese Americans is a critical bibliography offering a wide range of educational materials in the areas of children's literature, art, music and history. A special section is devoted to the history of **Japanese Americans** in America and includes problems of identity and the experience of the WW II concentration camps. The 15-page bibliography is available for $.50 from Association of Children's Librarians, 101 Lincoln Ave., Daly City, Cal. 94015 or from Harue Palomino, Richmond Public Library, Civic Center, Richmond, Cal. 94804.

Grassroots Action Information Network (GAIN) is an organization that seeks to provide an "educational-action information network that can bring together people and groups concerned with **racial, sexual,** environmental, economic and international issues." The address is 250 Fourth Ave. #C, Venice, Cal. 90291.

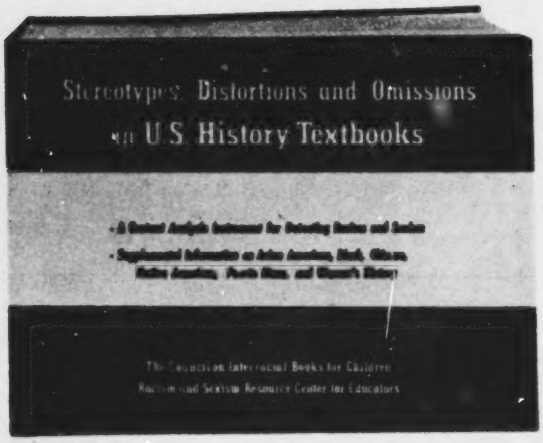
The American Library Association/Social Responsibility Round Table (ALA/SRRT) Task Force on Women, through its newsletter, *Women in Libraries,* seeks to counter discrimination against **women in libraries** by "taking steps to equalize salaries and opportunities for employment and promotions." In addition to reports on Task Force meetings and actions, the newsletter also includes research findings, statistical surveys, news briefs and worthwhile materials. Published five times a year from September to June, subscriptions are $3 for individuals, $5 for institutions. Send check to ALA/SRRT Task Force on Women, Kay Cassell, Bethlehem Terrace, Apt. H-181, Slingerlands, N.Y. 12159.

Children's Book and Music Center distributes books, records, multimedia and other materials for children. Its new catalog contains one section devoted to **multi-cultural education,** another on **non-sexist material.** The catalog is free to teachers and professionals who request it on institutional stationery. Write the Center at 5373 West Pico Blvd., Los Angeles, Cal. 90019.

The **Women's Studies** Program at San Jose State University recently hosted the founding convention of a National Women's Studies Association. The association hopes to "provide and encourage non-sexist, non-racist feminist education in traditional and non-traditional areas of education." For information on the organization contact Sybil Weir, Women's Studies, San Jose State University, San Jose, Cal. 95192.

A MUST FOR EVERY SCHOOL AND LIBRARY!

"Stereotypes, Distortions and Omissions in U.S. History Textbooks"



This volume demonstrates the most common faults in new U.S. history texts and provides the information and viewpoints that would appear if the books were not racist and sexist. Reference sources document each item and comprise an extensive and extremely valuable bibliography. Useful for social studies classes, teacher training, feminist studies, ethnic studies, textbook editors and everyone interested in a fuller understanding of our nation's history. Paperback; $7.95.

WHAT THEY ARE SAYING ABOUT THE BOOK. . .

"A unique and pioneer work. It is an indispensable tool in the struggle for history texts that express the human truth and political reality of a pluralistic, multicultural society."
—John Anthony Scott, Fieldston H.S., New York; Visiting Professor of Anglo American History, Rutgers University, N.J.; General Editor, Living History Library; Editor, *History in the Classroom*

"A very clearly presented challenge to traditional and basically inadequate U.S. history textbooks. An outstanding resource book for combatting racism and sexism. Absolutely necessary reading."
—Connie Young Yu, Textbook Evaluation Committee, California Board of Education

"Brilliant idea beautifully executed. All teachers and administrators should see it and use it. It can actually work as a substitute until really good textbooks are developed."
—Dr. Florence Howe, Professor of Humanities, SUNY College at Old Westbury; Editor, Feminist Press

". . . should be required of all social science teachers, K thru Ph.D. It starts one questioning many of the contradictions in teaching about minority groups."
—Dr. Rodolfo Acuña, Professor, Dept. of Chicano Studies, California State University, Northridge

"I am sincerely impressed . . . should be read by everyone involved in the process of textbook selection/rejection. It offers a strategy that can help us attain the goal we seek—fair treatment for women and minority groups in our schools and in our society."
—Dr. Max Rosenberg, Editor, *Educational Leadership*, Detroit Public Schools

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